

# Apollo's Banquet :

CONTAINING

Variety of the Newest *Tunes, Ayres, Figgs, and Minuets,*

FOR THE

## TREBLE-VIOLIN,

Now in Use at PUBLICK THEATRES, and at DANCING-SCHOOLS,  
being most of them within the Compass both of the *FLUTE*, and *FLAGELET*.

*To which is added,*

Some New SONGS and CATCHES.

*The Second*



BOOK.

*Planned  
2 10*

*In the SAVOY: Printed by E. Jones, for Henry Playford, and are to be Sold at his Shop near the Temple Church, and at his Houſe over-againſt the Blue-Ball in Arundel-Street in the Strand, 1691.*





## TO all LOVERS and PRACTITIONERS of MUSICK.

**T**HE Treble-Violin and Flute are at present the Only Instruments in Fashion, and the Delight of most Young Practitioners in Musick for their Chearful and Sprightly Sounds, in setting forth the New Airy Tunes of the Times: This Second Book of the Banquet of MUSICK is Replenished with Variety of New and Delightful Tones proper to these Instruments, and also to the Flagelet, being the Newest Tunes, Ayres, Jiggs and Minuets, now in use at Publick Theatres, and at Dancing-Schools: Which Book with the former will make a Compleat Volume, and fit to carry in the Pocket being stitch'd together, both very Useful and Necessary for all that Play to Dancing either in City or Country; There being in the First Book, for the Benefit of such Learners as live Remote from any Professed Teachers, some Practical Rules and Instructions for the Treble-Violin, by which (with those Instructions only) several Persons have attained to Play indifferently well.

This Second Book I question not but will be as kindly Received by all Ingenious Lovers and Practitioners of MUSICK as the former, which will further Encourage the Endeavours of

Your Friend,

H. P.

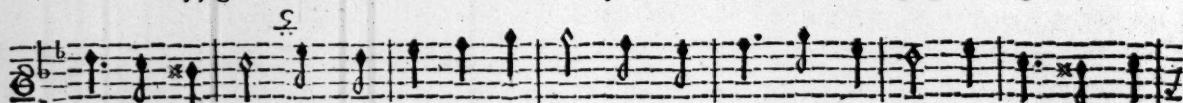
*Instrumental MUSICK newly Reprinted for Henry Playford at his Shop near the Temple Church.*

**T**He first and second Part of the Division-Violin. The first and second Part of Mr. Farmer's Consort of Musick. The first and second Part of the Virginal Book. The Book of Instructions for the Flute. New Tunes and Instructions for the Flagelet. The Book with Directions for the Lyra-Viol. The Introduction to the Skill of Musick, both Vocal and Instrumental, the 11th Edition. And the Dancing-Master, with Directions for Dancing Country Dances, the 8th Edition.

A new CATCH.



Ay, good Master *Bacchus* astride of your Butt, since our Champagn's all gone, and our



Claret's run out ; Which of all the brisk Wines in your Empire that grow, will serve to de-



light your Poor *Drunkards* below ? Resolve us, Grave Sir, and soon send it o-ver, lest we



dye, lest we dye, of the Sin of be'ng *Sober*.

---

*Vocal MUSICK newly Reprinted for Henry Playford at his Shop near the Temple Church.*

**C** *Anticum Sacra*, the first and second Book. *Harmonia Sacra*, or Divine Hymns. The four Choice Books of *Ayres and Dialogues* ; The four Books of the *Theatre of Musick* ; And the five Books of the *Banquet of Musick* ; which will make three compleat Volumes bound. The first and second Book of *Catches*.

✧ Also all sorts of *Ruled Paper and Ruled Books* of several sizes, and all Sets of *Musick* and Single *Songs* fairly prick'd, are sold at the same place.



Choice New *Tunes, Ayres, and Jiggs*, for the TREBLE-VIOLIN.

1 **A**   
New Warlike Tune of Mr. Courtville's.



2 **A**   
New Playhouse Tune of Mr. Montfort's.



3 **O**   
H! how happy's he!





4 **A**   
New Scotch Tune of Mr. Courtiville's.





5 **A**   
Minuet.



6 **V** *Aliant Jockey.*

Handwritten musical notation for 'Aliant Jockey' on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single voice. The second and third staves continue the melody, with the third staff ending with a double bar line.

7 **A** *New Playhouse Scotch Tune of Mr. Momfort's.*

Handwritten musical notation for 'New Playhouse Scotch Tune of Mr. Momfort's' on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single voice. The second and third staves continue the melody, with the third staff ending with a double bar line.

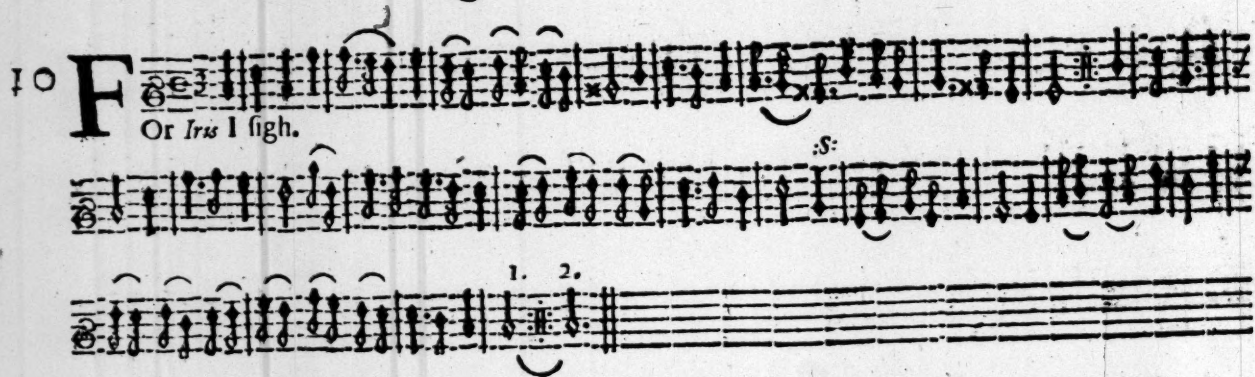
8 **A** *Minuet.*

Handwritten musical notation for 'Minuet' on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single voice. The second staff continues the melody, ending with a double bar line.

9 **C** *ELIA*, that I once was Bless'd.



10 **F** Or *Iris* I sigh.



11 **A** *Scotch Tune.*





12 **T**   
 He first Ayre of Mr. Finger's.




13 **T**   
 He second Ayre of Mr. Finger's.



14 **T**   
 He third Ayre of Mr. Finger's.



 The Notes with this Mark \* over them are to be played Demiquavers.

15

**T**

He Sages of old, in Prophecy told.



16

**A**

Minuet.



17

**A**

Round O of Mr. Tollett's.



18

**A**

N Ayre of Mr. Telleys's.



19

**A**

Minuet.



20

**A**

Minuet.



21

**A**

Round O.



22

**A**

N Entry of Mr. Franck's.



23

**A**

Minuet of Mr. Franck's.





24

**M**R. Purcell's Scotch Tune in *Amphitruon*.

25

**M**R. Purcell's Tune in *Amphitruon*.

26

**A**Tune of Mr. Purcell's in *Amphitruon*.

C

27 **A**    
Tune of Mr. Purcell's in *Amphitrion*.

28 **A**    
Tune of Mr. Purcell's in *Amphitrion*.

29 **A**      
Round O of Mr. Peasable's.

30

**A**

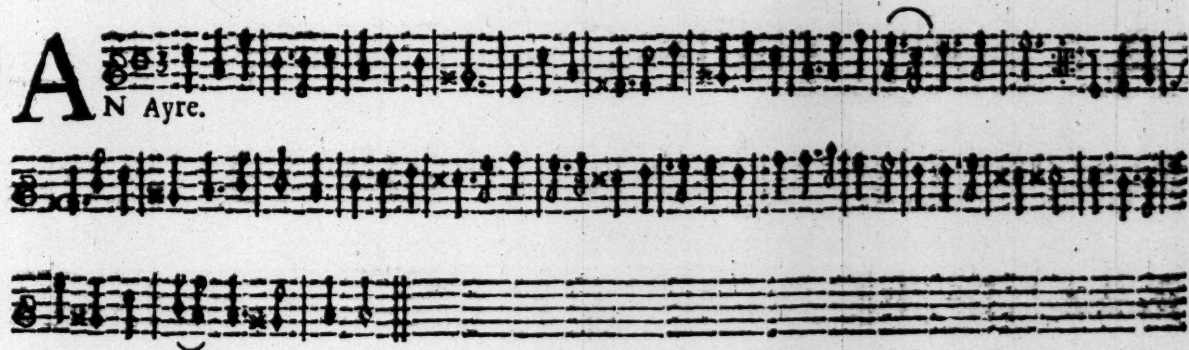
Paspe of Mr. Peasable's.



31

**A**

N Ayre.



32

**A**

Boree.



33 **A** **Paspe.**

The musical notation for 'Paspe.' consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The second staff continues the melody, also in treble clef and one flat, ending with a double bar line.

34 **T** **He City Ramble.**

The musical notation for 'He City Ramble.' consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The second staff continues the melody, also in treble clef and one flat, ending with a double bar line.

35 **A** **N Ayre of Mr. Courtiville's.**

The musical notation for 'N Ayre of Mr. Courtiville's.' consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The second staff continues the melody, also in treble clef and one flat, ending with a double bar line. The third staff continues the melody, also in treble clef and one flat, ending with a double bar line.

36 **A** **N Entry of Mr. Courtiville's.**

The musical notation for 'N Entry of Mr. Courtiville's.' consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The second staff continues the melody, also in treble clef and one flat, ending with a double bar line.



37

**A**

Trumpet Tune.



38

**A**

New Trumpet Tune of Mr. Keller's.



39

**A**

New Tune of Mr. Keller's.



40

**A**

New Round O of Mr. Keller's.




41 **A**   
New Trumpet Tune.



42 **A**   
N Ayre of Mr. King's.

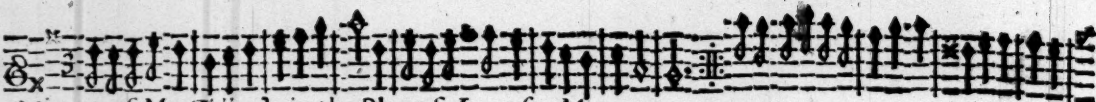


43 **M**   
Ake your Honours, Miss.!



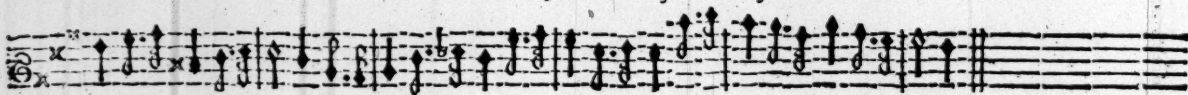
44 **A**   
Minuet of Mr. Toller's in the Play of *Love for Money*.



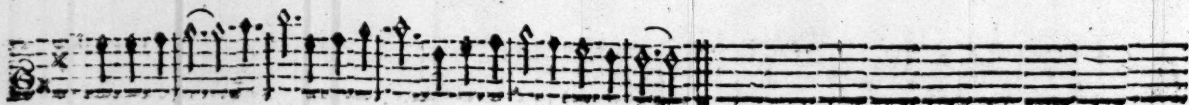
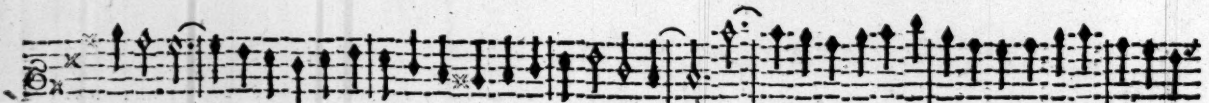
45 **A**   
Minuet of Mr. Tollett's in the Play of *Love for Money*.



46 **A**   
New Tune of Mr. Tollett's in the Play of *Love for Money*.



47 **A**   
Tune of Mr. Tollett's in the Play of *Love for Money*.





48

**A**

New Theatre Tune of Mr. Tollett's in the Play of *Love for Money*, or *The Boarding-School*.



49

**A**

New Tune of Mr. Tollett's in the Play of *Love for Money*.



50

**A**

Tune of Mr. Tollett's in the Play of *Love for Money*.



D

51

**A**

New Round O.



52

**A**

New Tune.



53


**A**

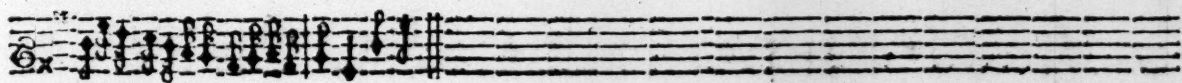
New Theatre Tune of Mr. Purcell's.

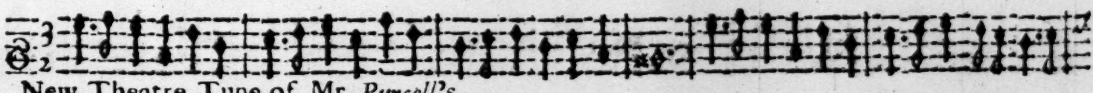


54 **A**  *New Tune of Mr. Purcell's.*



55 **A**  *New Hornpipe of Mr. Purcell's.*



56 **A**  *New Theatre Tune of Mr. Purcell's.*



57

**A***Slow.*

New Tune of Mr. Purcell's.



58

**A**

New Trumpet Tune of Mr. Courtville's.





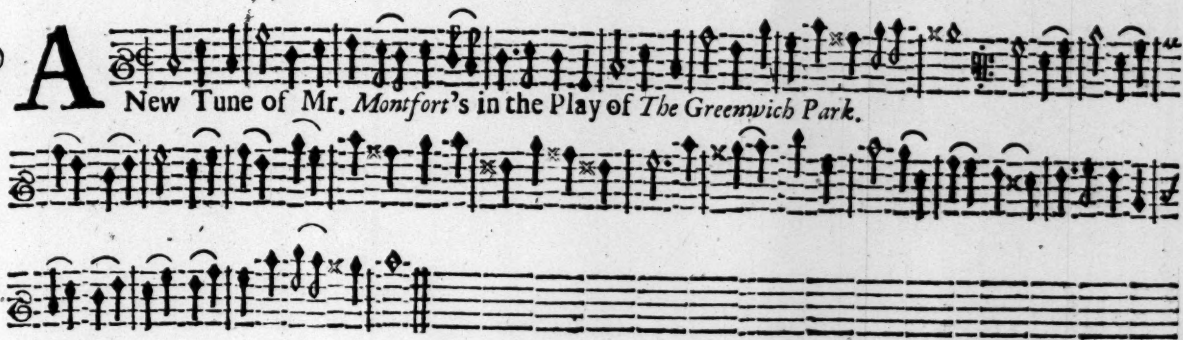
59

**A**

New Minuet of Mr. Courtoisville's.



60

**A**New Tune of Mr. Montfort's in the Play of *The Greenwich Park*.

61

**A**New Tune of Mr. Montfort's in the Play of *The Greenwich Park*.

62

**A**

New Scotch Tune of Mr. Montfort's in the Play of *The Greenwich Park*.



63

**A**

New Tune of Mr. Montfort's in the Play of *The Greenwich Park*.



64

**A**New Tune of Mr. Montfort's in the Play of *The Greenwich Park.*

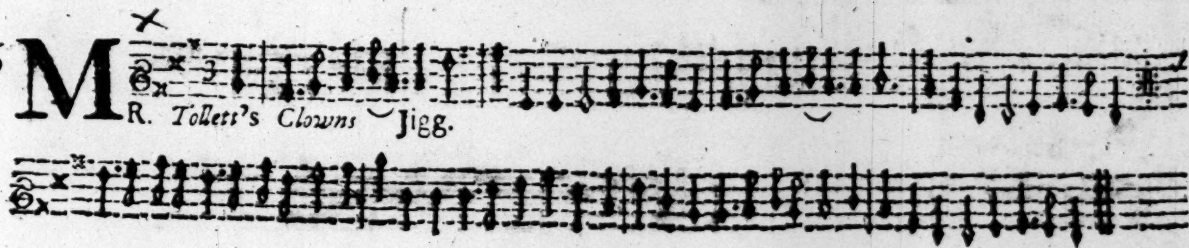
65

**A**Dance in the Play of *All in Confusion.*

66

**M**

R. Toller's Clowns Jigg.



67 **B** *Quick.*  
*Udru, an Irish Dance.*

68 **A** *New Saraband of Mr. Banister's, with the Ground-Bass.*

*The Ground-Bass.*



69

**A**

New Boree of Mr. Banister's.



70

**A**

New Hornpipe.



71

**A**

Minuet.

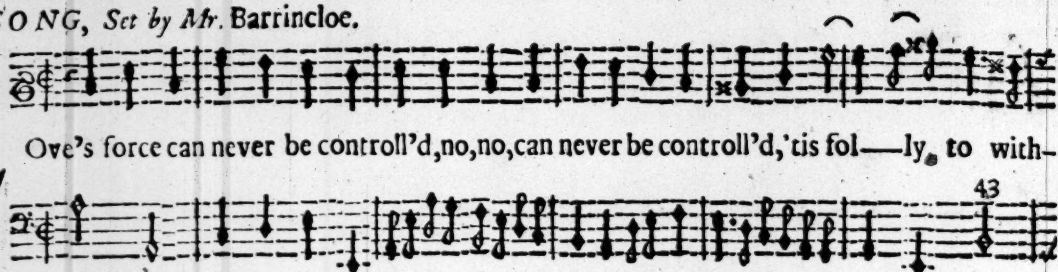


E

*A new SONG, Set by Mr. Barrincoe.*

72

**L**



Ove's force can never be controll'd, no, no, can never be controll'd, 'tis fol—ly, to with—



stand ; he curbs the Haughty, daunts the Bold, and does the Grea—t command.



Prudence his Foe he does de-spise, brave's ev'ry serious Thought ; erects his Trophies

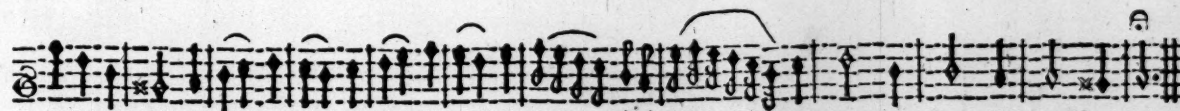




o're the Wife, nor can to Rule be brought, nor can to Ru———le be brought,



nor can to Rule be brought. His Universal Mo—nar—chy exten———ds to ev'ry Heart;



tho some resist, and others fly, tho some resist, and o——thers fly——, yet all must feel, must feel his Smart.



73

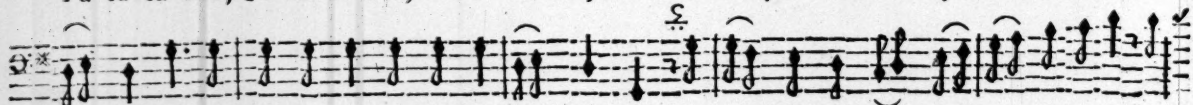
A



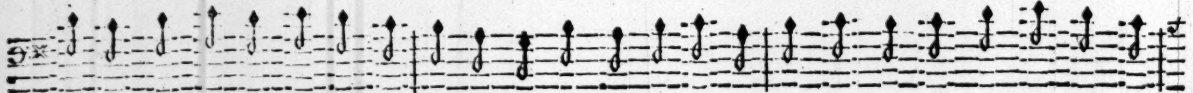
T the clofe of the Evening the Watches were fet, the Guards went the Round, and the



Ta-ta-ta-too, Ta-ta-ta-too, Ta-ta-ta-too, Ta-ta-ta-too, Ta-ta-ta-too, Ta-ta-ta-ta-ta-



too, was beat, the Ta-ta-ta—ta-ta-ta-too, was beat: But now yonder Stars appear in the Sky, and



Ta-ra—ra-ra, Ra-ra—ra-ra, Ra-ra—ra-ra, Ra-ra-ra-ra, Ra-ra—ra-ra, Ra-ra—ra-ra,



Ra-ra—ra-ra-ra, is founded on high—, and Ta-ra—ra-ra, Ta-ra—ra-ra,



Ra-ra—ra-ra-ra, is founded on high; we shall soon be Reliev'd, then drink, drink, away, then





dri ——— nk a — way, then dri ——— nk , drink, drink a — way; here, here's to



you, and to you, and to you, let us drink, let us drink till 'tis day, let, let us drink till 'tis day.

*A new SONG.*

*Set by Mr. Montfort.*

74



Hen Ce — lia I saw, like a Ship un — der Sail, in all her Trim,



making her way throu ——— gh the Mall; in Colours more various, more



various, more va ——— rious than the Bow in the

[*Turn over.*]



Sky, the Sky, with the Drefs of her Head top and top, top and top, top and



top Gallant high: Oh how, Oh how my poor Heart did flutter, did flutter, did



flutter, flutter, flutter, flut-ter a—bout; it thump'd, and it thump'd, it thump'd, and it



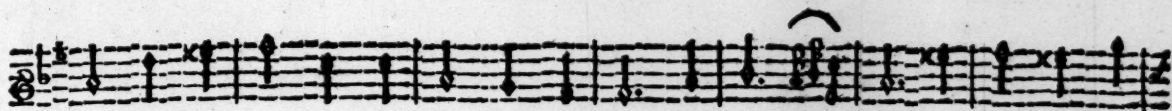
thump'd, thump'd as if 'twould thump, thump, thump, thump its way out! As Ca-la—don



stood like the Sign of a Man, the La—dy drew near with her Ma—gi-cal Fan; and



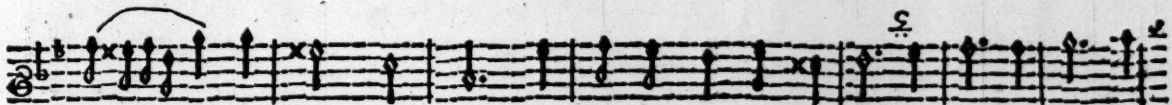
touching the Swain, she restor'd him to Life—, his Joys— for a



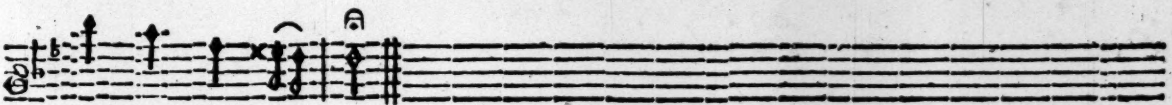
time with his Fears, with his Fears, were at Strife: Oh then, Oh then, Oh then his poor



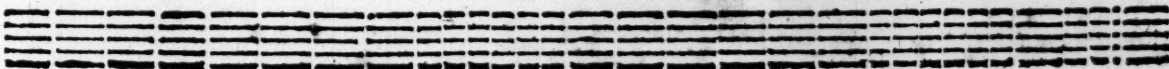
Heart that was thumping, was thumping before, now danc'd, now danc'd, now danc'd, now



danc'd, now danc'd, danc'd, danc'd, danc'd, till it could dance no more, no more, no more, till



it could dance no more.



BACCHUS's *Health*: To be Sung by all the Company together,  
with DIRECTIONS to be Observed.

*The First Man taking a Glass of Wine in his hand, they all stand up and Sing :*

75 **H**ere's a Health to Jol-ly Bacchus, here's a Health to Jol-ly Bacchus, here's a  
Health to Jolly Bacchus, I-bo, I-bo, I-bo; For he doth merry make us, for he doth merry make us, for  
he doth merry make us, I-bo, I-bo, I-bo.

\* *They all bow to each other,  
and Sit down.*

\* *All the Company beckons to  
the Drawer.*

\* *The First Man drinks his  
Glass, while all the other Sings  
and points at him.*

\* *They all sit down, clapping  
their next Man on the Shoulder.*

‡ *Then the Second Man take his  
Glass, all the Company singing, Here's a Health, &c. as before, and so on till the Health is gone round.*

**I I.**  
\* Come sit ye down together,  
Come sit ye down together,  
Come sit ye down together, I-bo, I-bo, I-bo;  
And \* bring more Liquor hither,  
And bring more Liquor hither,  
And bring more Liquor hither, I-bo, I-bo, I-bo.

**I I I.**  
It goes into the \* Cranium,  
It goes into the Cranium,  
It goes into the Cranium, I-bo, I-bo, I-bo;  
And \* thou'rt a boon Companion,  
And thou'rt a boon Companion,  
And thou'rt a boon Companion, I-bo, I-bo, I-bo. ‡

FINIS.





---

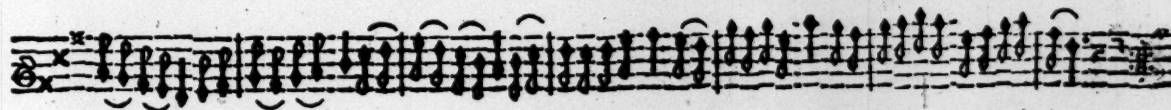
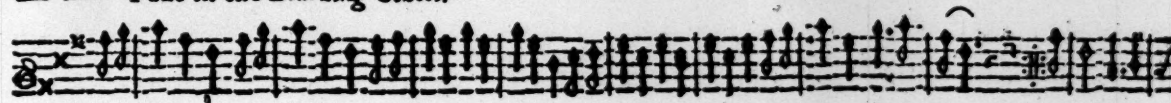
*A New Addition to the Second Book of Apollo's Banquet.*

---

1 **A**   
Dance in the Play of the *Boarding-School*.



2 **A**   
Tune in the *Boarding-School*.



3 **A** New Dance.

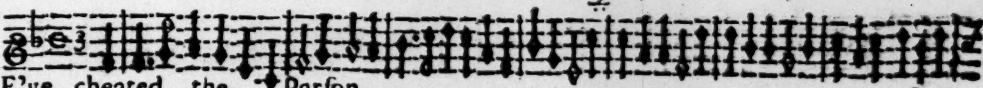


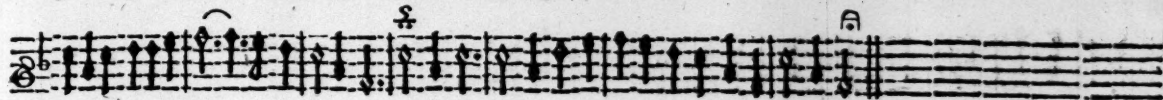
4 **W** Hat shall I do, &c.



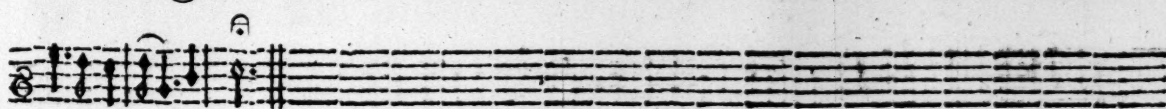
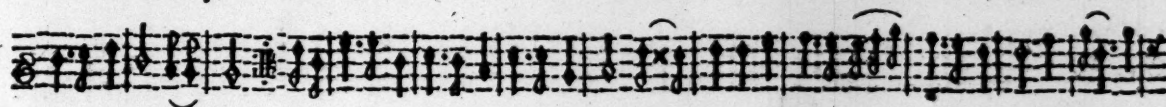
5 **F** Airest lile, &c. [This and the four following Tunes in the Opera of King Arthor.]

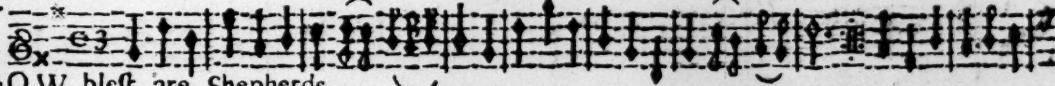


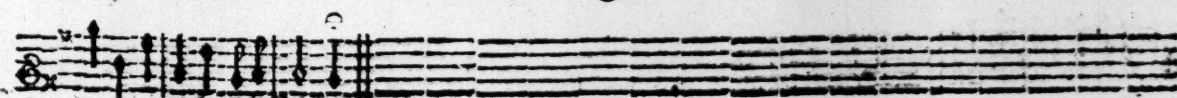
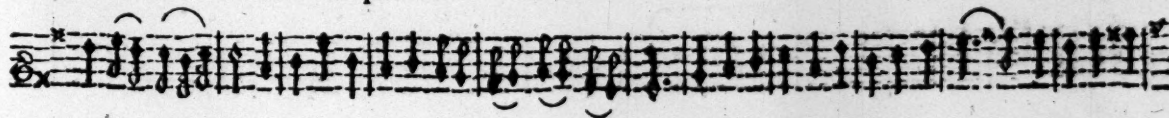
6 **V**   
E've cheated the Parson.



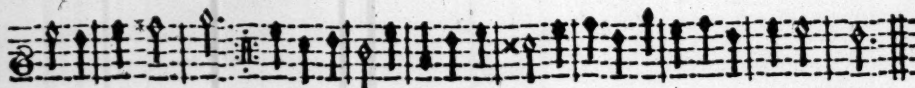
7 **C**   
Come if you dare.



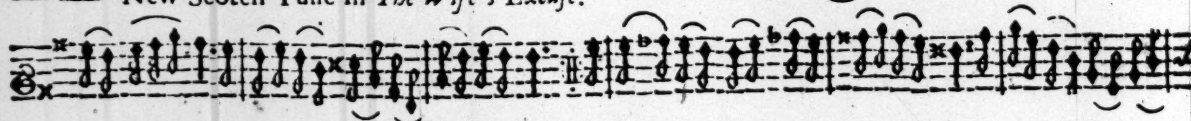
8 **H**   
O W blest are Shepherds.



9 **T**   
Hou doating Fool.

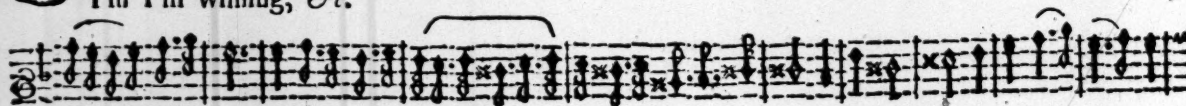
 *End with the first Strain.*

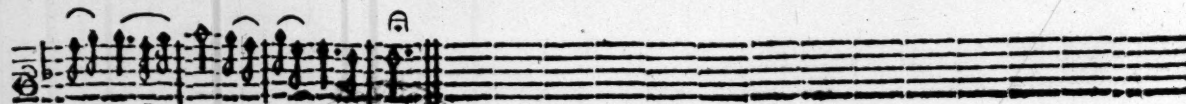
10 **A**   
New Scotch Tulle in *The Wife's Excuse.*





11 **S**   
Till I'm wishing, &c.





F I N I S.

MUSEUM



